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ABSTRACT

This guide is intended to serve as a resource document containing the broad aspects of art curriculum construction. Five major sections deal with concepts, motivation, creating art, viewing aesthetics, and evaluation. Each section is divided by grade levels: K-3, 4-6, 7-8, and 9-12. An emphasis is placed on art as relating to the total environment, both natural and man-made. (LS)

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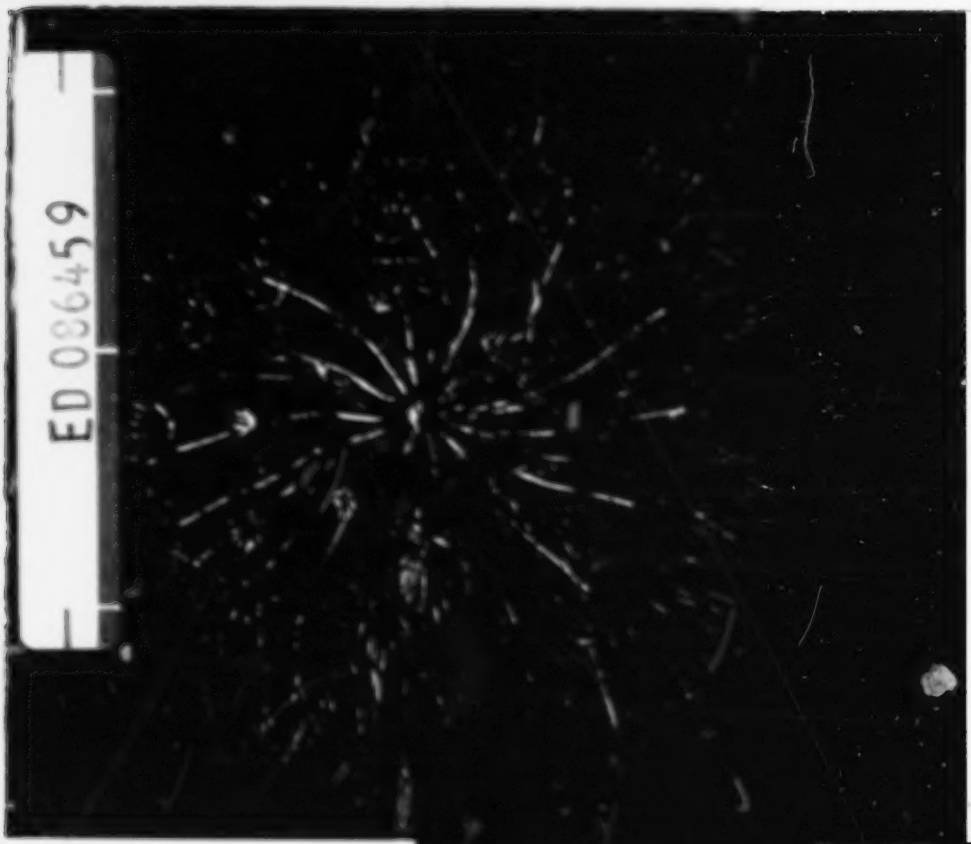

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Conceptual Approach to Art Curriculum Planning K-12

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A Conceptual Approach To Art Curriculum Planning - Guidelines grades K-12

Wisconsin Department of Public Instruction / William C. Kahl / State Superintendent

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BULLETIN NO. 184-70

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From The State Superintendent

Art is an important subject in the education process. An individual involved in creative art works learns not only about the subject as well as the matter, but most important about himself. Our modern and ever-changing world necessitates that education today provide experiences which foster self identity, creativity and aesthetic sensitivity. Art education emphasizes the ability to make qualitative judgements in the realm of aesthetic values and a person so educated can make a greater contribution to his personal and community life. The information developed and presented in this guide will assist schools in offering programs to students which will be relevant to their needs.

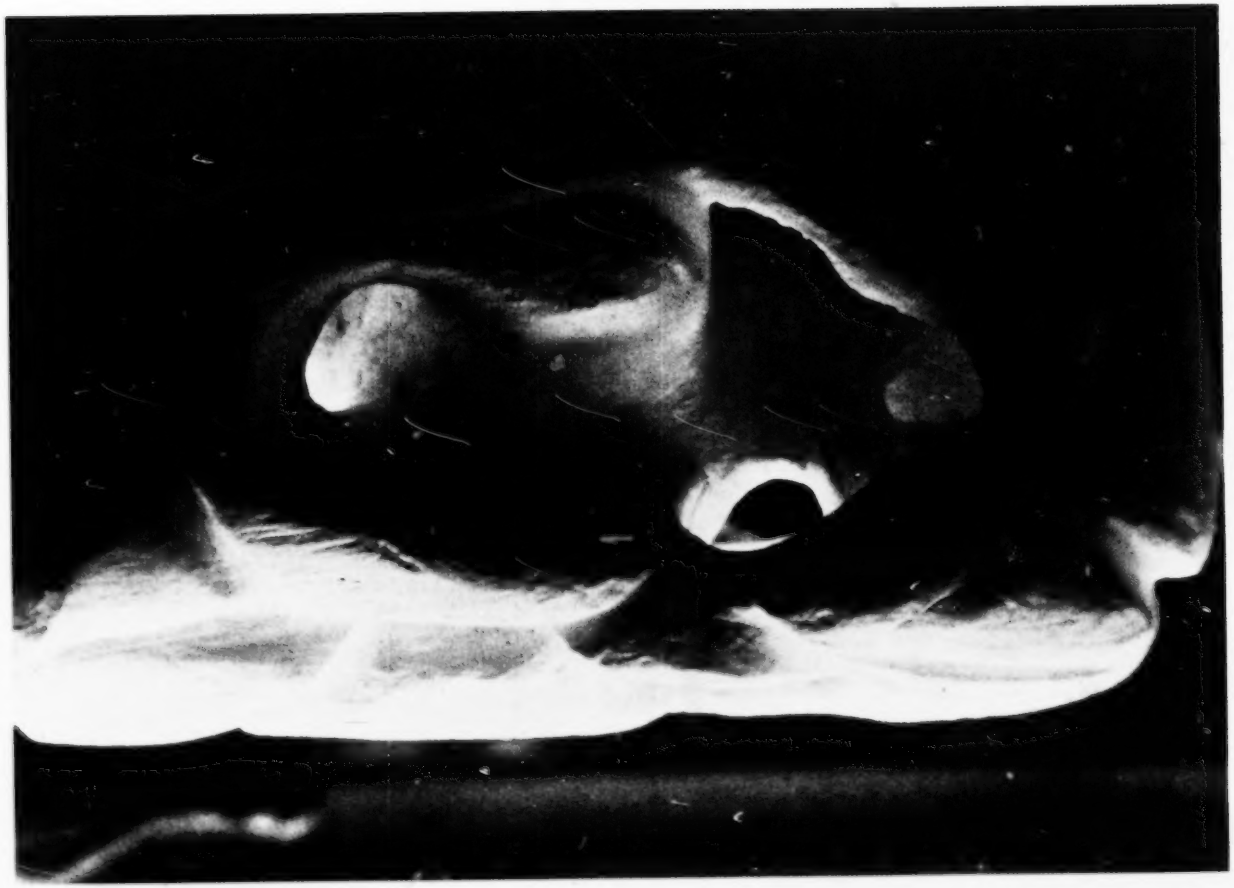
The degree to which an art program permeates a school is a measure of its quality. Curriculum development in all areas of learning should consider the elements of aesthetics and humanism commonly found in the arts. The art curriculum should cultivate an aesthetic atmosphere so that students can appreciate the value of aesthetics in their lives.

The purpose of this guide is to serve as a resource for school districts in the development of the curriculum. The content is presented in a manner applicable to the traditionally organized schools or those pursuing innovative forms of organization. This guide is the result of a two year study initiated by the Wisconsin Department of Public Instruction. The committee was comprised of representatives of state universities, and art administrators and teachers from Wisconsin public schools.

This guide is the second of a series of visual education publications which will be developed by the Instructional Services staff of the Wisconsin Department of Public Instruction. This book deals with the philosophy and content of the art curriculum. A companion document related to administrative considerations of art programs has been previously published. Future publications will deal with specific factors related to art in areas such as environmental design, the humanities, cinematography and behavioral objectives. These guides will be most useful if they are retained as an expanding resource unit rather than as separate and unrelated publications.

The Department of Public Instruction wishes to express its appreciation to the committee members—listed on the opposite page—who have contributed many hours of intensive work toward the development of this guide.

William C. Kohl
State Superintendent of Public Instruction



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Migrant Workers Summer Art Program, Lake Mills—sketching, cover
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INTRODUCTION

RELEVANCY OF ART EDUCATION

In order for art education to fulfill its potential, it must move beyond a concern of the productive aspects of art and deal with the major issues confronting man such as: war, racial prejudice, drugs, poverty, high density living and pollution of the environment.

CHANGE AND ART EDUCATION

Preparing an individual to recognize and accept such challenges and to be able to cope with a rapidly changing world is a concern of art education. The curricular offerings should constantly be altered based upon changes and innovations in our society, particularly in the visual arts. Instruction should encourage openness to change through the acceptance of creative attitudes and responses.

THE INDIVIDUAL AND SOCIETY

In a time when specialization and dehumanization is a trend in our society, art has the potential to help develop humanism and individualism. Through involvement in the various aspects of art, the student has the opportunity to better understand himself and his relationship to the world around him. One of the traditional and unique functions of art has been to emphasize individuality and the creative expression of one's beliefs. The increasing complexity of our world makes it necessary that each individual have the capacity to relate to society and be sensitive to the needs of individuals in that society.

ENVIRONMENT

One of the major problems confronting civilization is the pollution of the environment. Art education has the opportunity to assume educational leadership in the area of environmental sensitivity and design. Environment is a highly complex subject but the aesthetic dimension is probably the most obvious and should be a concern of art educators.

CREATIVITY

Structuring and analyzing the outcomes of the educational process is a necessary and extremely important factor in curriculum development. The goal of fostering creativity must not be diminished in this process. Art education involves both the cognitive and affective domains. It is essential that students become aesthetically literate as well as being able to express themselves creatively. Nurturing this creativity is a demanding and delicate task which requires the understanding and cooperation of all individuals involved in the education of the student. The atmosphere of the total educational environment must encourage questioning, exploration, and one which will inspire as well as respect divergent reactions. An effective art program will not only be a part of this educational goal, but should provide leadership in establishing means for fostering creativity.

PERCEPTUAL AWARENESS

Art experience at all levels should stress awareness of the many elements of the environment. Aesthetic responses grow out of individual experiences of seeing, feeling and thinking. Perceptual awareness can be developed through exploring our environment, discovering relationships and inventing visual images. In a culture which saturates the individual with visual images, it is becoming increasingly necessary that students are encouraged to perceive sensitively and selectively. An effective art program should provide opportunities for perceptual experiences such as viewing original works of art, the design of cities, forms in nature, man-made objects and human events. Nothing in environment is too small or unimportant for consideration.

CURRICULUM CONTENT ORGANIZATION

A school district's art curriculum should establish the framework for a balanced and comprehensive art program. Organizing these offerings in a vertically developmental manner will lend assurance that the art experiences through the grades are logically arranged for skill and concept growth. The stress should be upon the selection of concepts, procedures and information to be included in the curriculum. Establishing a guide based upon generalizations and concepts will establish a priority which may be modified or expanded by individual teachers.

ELEMENTARY ART OUTLINE

In outlining the elementary art program, it is necessary to consider the developmental characteristics of the child. Placing too strong an emphasis upon stages of development can tend to limit the depth and breadth of a program. Rather than reiterating a number of commonly accepted developmental descriptions for each level, it is assumed that instructors sensitive enough to instruct art are sensitive to the nature of the children they instruct. The guide should stress the needs for teacher awareness of children's interests, concerns, problems, attitudes and the choices and decisions which they make. This knowledge can provide the basis for selecting specific areas of exploration in the art program for any group of children. Geographical location, existing socio-economic status, and ethnic derivation also affect that which the children hold to be meaningful. By being responsive to these factors the instructor can modify the art outline in an individualized manner.

SECONDARY ART OUTLINE

It is important that the junior and senior high school art guides be organized as a continuation of the elementary art experiences but with an increasing tendency for greater in-depth instruction. The critical nature of junior high school students requires that they be challenged to explore, in depth, more advanced processes and ideas than those offered in the elementary grades. Positive attitudes toward art may be more effectively developed at this time when students feel a sense of achievement in advanced techniques and forms of personal expression.

The senior high school art program should be a continuation of the trend for greater specialization and in-depth experiences which should provide for greater understanding of processes and concepts introduced in the earlier grades. This is not to assume that the goal of art education in the secondary schools is primarily one of developing professional artists but rather to provide an opportunity for students to develop greater proficiency and understanding than is commonly available in general art programs.

Greater proficiency and concentration may be possible by organizing course content beyond the Basic Art course as specialized offerings limited to particular areas of art rather than attempting to present all areas in each of the senior high school courses. Basic Art or Art I might stress drawing, painting, design and the study of significant art forms as the main areas of emphasis. There might be a limited offering of significant three-dimensional experiences primarily for the interpretation of the design concepts involved in the design and drawing experiences. This concentration on basics will permit intensive experiences providing fundamental visual knowledge which would be applicable in the succeeding more specialized courses.

USE OF GUIDE

This guide is a *resource document* containing the broad aspects of art curriculum construction. It is designed to be used as a reference by local curriculum study groups and not to function as a detailed guide. It contains this introductory section and five other sections dealing with concepts, motivations, creating art, viewing aesthetics and evaluation. The sections are organized by four levels. For practical purposes *Level I represents grades K-3, Level II—grades 4-6, Level III—grades 7-8,* and *Level IV—grades 9-12.*

School district art curriculum guides can be organized in a variety of formats. In addition to considering the inclusion of the elements in this guide, other factors might be included such as: an art vocabulary, bibliography, statements defining teacher and administrative roles related to the art program and material and facility requirements.

Generalizations And Concepts

Two components involved in art curriculum development are: the organization of appropriate practices necessary to accomplish the stated goals and objectives, and concept development which will provide for greater understanding of the subject and a greater understanding of life situations.

The **generalizations** and **concepts** in this guide are provided as examples to aid in local curriculum development. *They are not to be considered extensive enough to fulfill the needs of local curriculum development.* They may also be open to questioning regarding their appropriateness. Hopefully, they will provide the basis for a school district's development of appropriate generalizations and concepts.

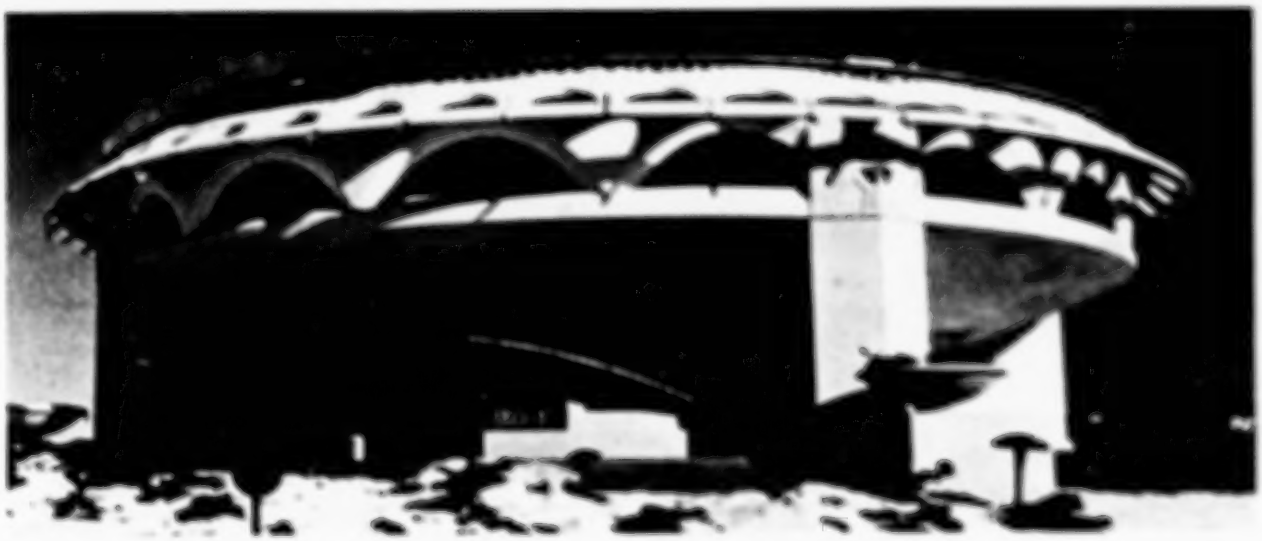
Generalizations are complete statements expressing an underlying "truth" which is always subject to further consideration. They have broad application based upon relatively stable knowledge rather than being subject to frequent change. Generalizations are pervasive and should influence teaching and learning at any level of instruction. They may serve as the keystone under which concepts and procedures may be organized.

Concepts are variations of generalizations. They tend to be more closely related to particular age levels or courses in order that the subject or generalization may be more easily understood, retained and reapplied.

Applications to curriculum planning and teaching

—Generalizations and concepts are not to be taught as words or facts per se. They should not be memorized but the student should arrive at them as discoveries through selected things, persons, events, processes and relationships.
—The learner should be encouraged to apply the concepts in different ways and in new situations.
—In planning, move from generalizations to concepts, to facts, observations and processes. Instruction should permit the learner the thrill of discovering meaning, of moving from the specific to the general.

K-12	PLANNING FOR A PARTICULAR LEVEL				
Generalization	Concept	Objectives	Related Motivational, Informational Resources	Appropriate Learner Processes	Synthesis-Evaluation
			■	■	■
	Concept	Objectives	■	■	■
			■	■	■
			■	■	■
	Concept	Objectives	■	■	■



Generalization	LEVEL I Concept	LEVEL II Concept
ART No medium is art in itself. It is what man does to it that makes it art.	Almost any material has aesthetic potential.	Aesthetic responses are not limited to traditional art forms or materials. They may be derived from every aspect of man's environment.
CREATIVITY Art reshapes experience and creates a new kind of reality.	There are many different modes of aesthetic expression.	Art is a means for creative expression of ideas and feelings.
CHANGE Art expression is continually changing as a result of society's changing values and the changing environment.	Art has a relationship to many aspects of man's life.	Artists' works and various periods of art have unique qualities by which they may be identified.
DESIGN Design provides a visual language, means of structuring and seeing the visual world.	Art is derived from the basic elements of line, color, texture, shape and value.	The quality of a work of art is a result of how the artist deals with the principles of design which involve balance, rhythm, variation, contrast, repetition, dominance and harmony.
PERCEPTION Art expression is conceived by perception through one or more of man's senses and it may be reacted to through any of them.	Sound influences personal art expression and response.	Sensory perception varies among individuals due to association with previous experiences.
COMMUNICATION Art involves both the cognitive and affective.	Colors have emotional qualities.	An art vocabulary is necessary for communication but not for understanding a work of art.
ENVIRONMENT The aesthetic quality of environment affects its ability to sustain life.	The home and neighborhood contain varying qualities of shapes, textures and colors.	Man is the most influential force in affecting the aesthetic condition of the natural and man-made environment.

LEVEL III
Concept

Technological development provides new tools and techniques adaptable to aesthetic expression.

Art expression is primarily based upon any one of three factors: visual observation, what one knows, the way one feels.

Creative and aesthetic sensitivity and expression provide an emotional balance in a predominantly technological and materialistic society.

To identify art's inherent nature, its purposes, what constitutes its beauty, to state what art is, is a difficult problem.

Art is primarily personal expression of sensory and emotional reactions with formal technical proficiency useful but secondary.

There are close relationships between art and other aspects of life such as science, society and mathematics.

The initial factors to be considered in environmental design involve: form, line, color, scale, texture, space, shape, light and pattern.

LEVEL IV
Concept

Art is the result of many components: will, tools, and the reaction of the material synthesized in the process of making.

The artist is innovative with ideas, the structure of art and the media employed.

Art changes man's concepts of himself and his environment. Man becomes conscious of new realities for himself when he shares the artist's experience.

The artist communicates not merely by the theme he selects but by the manner in which he develops the idea through the use and organization of expressive qualities of the media.

Awareness and perception through senses other than sight generally are not effectively utilized.

Knowledge of man's artistic heritage increases one's ability to understand personal relationships and contemporary modes of art.

Environmental design encompasses all those forces which have a bearing upon the shape of man's environment.

Motivational Sources

MOTIVATION
The impulse, emotion or desire that moves one to action.

To quote the opening lines in Natalie Cole's, *The Arts in the Classroom*, "A child cannot create out of a vacuum. He must have something to say and be fired to say it."

As a basis for art experiences attempts should be made to develop an awareness of subject areas through full utilization of all the senses. This furnishes the means for both cognitive and affective apprehension of the environment.

The motivation selected should be relevant to the student's experiences and interests, designed to match to his education in the future. Motivation involves many factors other than verbal expression. It is essential to incorporate meaningful and varied stimuli for inspiration, be aware of prevailing concerns of students, have available a wide variety of visual resources, utilize community resources, and encourage awareness through all of the senses. It is necessary to consider individual differences and the special needs of students with mental or physical handicaps.

The motivational elements listed on the next two pages are grouped by levels: K-3 (I), 4-6 (II), junior high school (III), and senior high school (IV). The effort is to more nearly approximate the motivations most likely to be within the interests of the several levels. Individual and group experiences, the basis for most art expressions in the primary level, may be extended through all other growth levels although the focal point of interest would change.

Motivational Sources

LEVEL III

Concern for peer relationships and loyalty.

Need to conform to fads in dress, speech, and mannerisms.

Cooperative projects.

Attitudes in personal behavior which are usually drastic or unusual, daring, aggressive, defiant, etc.

The inclination to daydream and an interest in fantasy.

Interest in mechanical devices and specifics.

Search for independent personality and independence from his family.

Interest in physical characteristics, secondary sex characteristics, facial expression or physical action.

Tendency for hero worship.

Still life objects.

Observations of buildings and neighborhood.

Colors and patterns in the urban environment and commercial products.

Close up observation of landscapes or natural objects.

School activities and current events.

Works of art from primitive and professional artists.

Models and specimens.

Films, slides, prints, drama and music.

Human and animal characteristics and forms.

New materials or tools.

The design and expressive qualities of mechanically constructed forms and those formed by hand.

Acquire clay, tools and inspiration for design—"found" materials from immediate natural resources.

Expanded horizon using telescope, microscope, magnifying glass.

LEVEL IV

Visually oriented students' interest in analyzing.

Haptic oriented students' interest in emotion.

Group affiliations.

School activities and issues.

Interest in developing technical knowledge and skills related to art.

Emotional qualities of the environment.

Design and function.

Interest in opposite sex.

Desire to enhance personal appearance.

Creative expression using textiles and fibers.

Fabrics in theater costumes and sets.

Use of fabrics for religious and superstitious reasons.

Natural or chance configurations in such things as grain of wood or inking process.

Desire to experiment with unfamiliar materials and tools.

Exploring the physical characteristics of objects through art processes.

Color variation and harmony in the natural environment.

Microorganisms.

Museum resources.

Primitive and professional art.

Demonstrations: guest artists, teachers.

Colors, textures, and forms found in natural materials.

Forms in nature such as rocks, earth, plants and animals.

Man-made forms such as machines, expressways and architecture.

Moving objects: masses of people, objects in flight, traffic, signs, fireworks and fountains.

Effects of light upon the environment.

Camera as recorder of detail or as creative instrument.

Motivational Sources

LEVEL I

Personal feelings and experiences.

Relationships between self and family—living together.

Pets and plants in the child's immediate surroundings.

Explorative experiences.

Kinetic experiences: running, jumping, walking, etc.

Art as a means of communicating events and ideas in a non-verbal manner.

Ideas and feelings derived from music, stories, plays, films, or pictures.

Class activities such as walks, guests and field trips.

Interest in newly introduced art materials, tools and art elements.

Travel and transportation modes and experiences.

Plants and animals in the natural environment and their characteristics.

Sensory experiences: seeing, touching, hearing, tasting and smelling.

Imaginative experiences: pretending to be someone or something else or using objects in nature.

Stories, poems, music, movies, television, slides, photographs and reproductions of works of art.

Self and other people.

Immediate community environment.

Organic and physical structure of things in nature: plants, animals.

Imaginative experiences: dreams, pretending to be other people or things in other times and places.

LEVEL II

Boys' or girls' special interests.

Places outside of immediate environment.

The immediate imaginative experiences stimulated by television, movies, plays, works of art, stories, photographs.

Interest in new and more advanced processes and materials and developing skills.

Problems of living: food, clothing, shelter.

Exploring the nature of objects through looking, touching and thinking.

Interest in direct observation in addition to relying on memory and imagination as a source for ideas.

Outer space.

Interest in art heritage.

Interest in projects with a practical value.

Standards and activities established by the peer group.

Interest in events beyond immediate situations and regarding areas such as science and history.

A growing preference for creating three-dimensional forms.

Imaginative experiences: daydreams and projection into the future.

Information available in books, music, movies, slides, television, photographs, scientific experiments and works of art.

Planning an art form and selecting materials, tools and design in terms of the purpose.

The relationship between earth, sky, near and far objects.

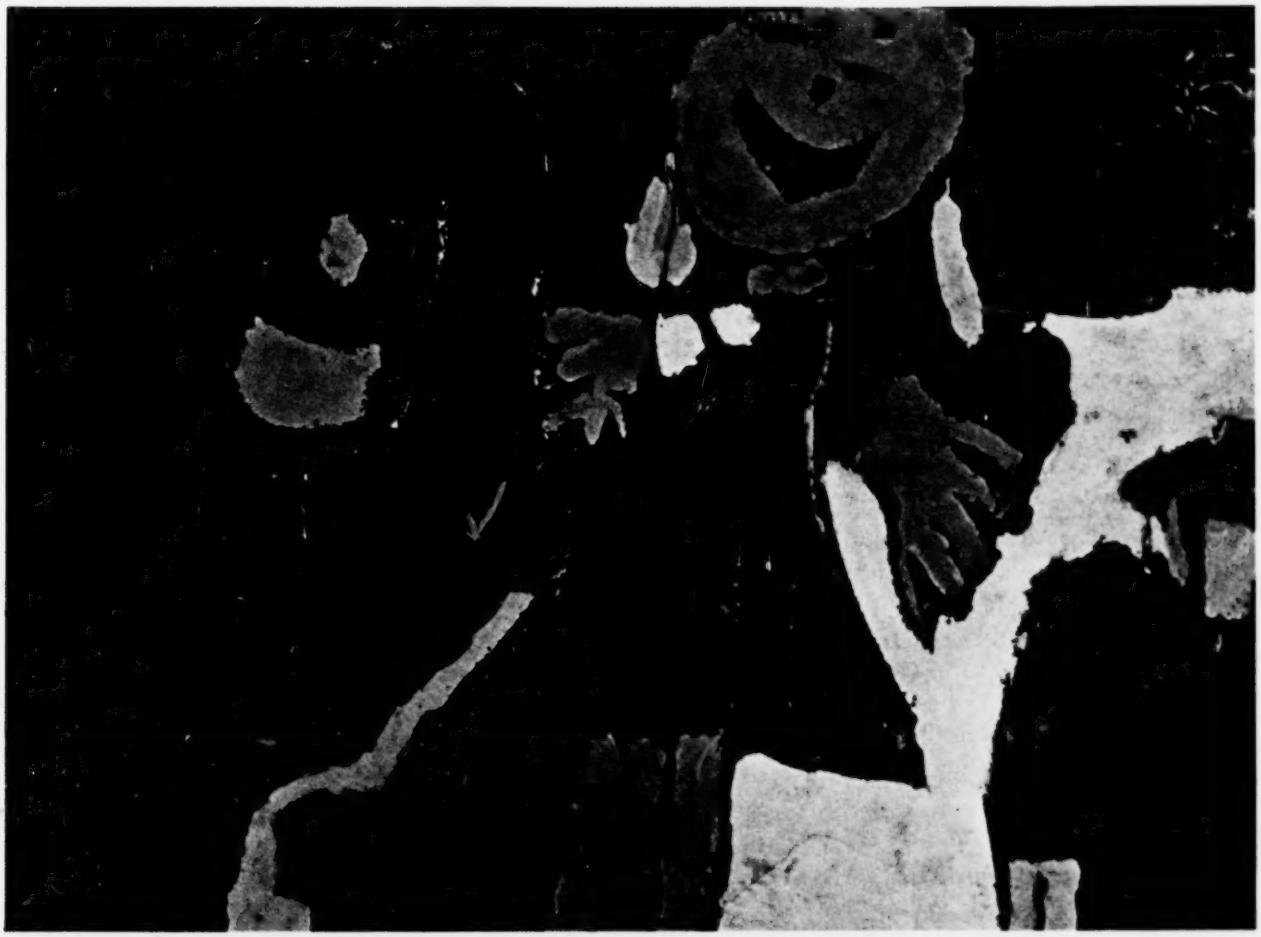
Desire to depict mood and feeling as well as factual aspects of a subject.

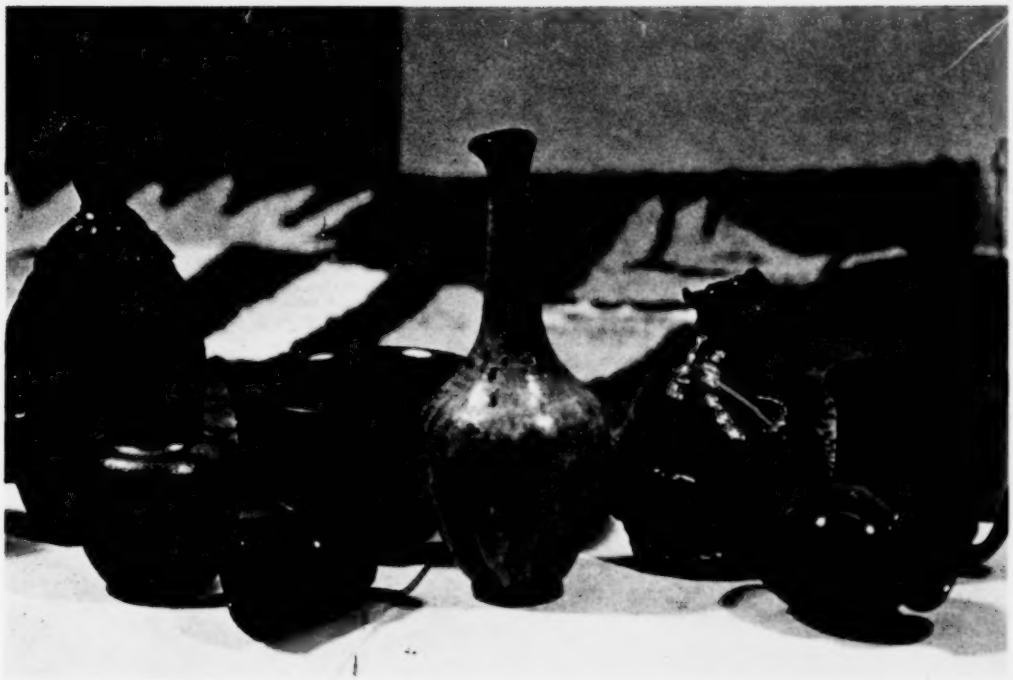
Creating Works Of Art

This section which discusses the productive processes does not include a list of every conceivable type of art activity. The purpose of the following information is to identify some of the *basic procedures* of a comprehensive elementary, secondary art program. The procedures are grouped in major categories such as *drawing, painting* and *sculpture* for the purpose of organization. Recognition should be given to the fact that works of art frequently are not limited to one of these categories but might be a combination of several of them. The procedures listed in earlier levels might very well be continued through the succeeding levels. They have been placed at the most appropriate level for introduction with consideration for the general readiness of children and the further development of related skills and knowledge.

The *limited amount of time generally allotted to art instruction* throughout the grades necessitates a *critical evaluation of what will be presented* in order to provide the most effective art education opportunities possible. Establishing the major concepts, skills and knowledge deemed necessary for the student's education in art will provide some assurance that the program will not dissipate into a series of unrelated offerings.

Organizing the content of the art program in a *developmental and sequential* manner from kindergarten through senior high school is necessary to provide an articulated program encouraging increasing awareness, understanding and skill development.





LEVEL I Creating Works of Art

DRAWING

Use crayons for fluent non-verbal expression.

Draw with large soft pencils on large paper stressing line and its quality.

Draw with colored chalks on wet and dry papers stressing their expressive and tactile qualities.

Draw and paint on large surfaces with appropriate sized tools.

Draw with a stylus, stick or pencil on a sgraffito ground.

PAINTING

Paint with tempera and large stiff bristle brushes starting with one color and progressing to the use of primary colors.

Understand basic color mixing through discovery and the presentation of information related to primary, secondary colors.

Experimental tempera painting experience using tools other than brushes such as sticks, pipe cleaners or sponges.

Finger paint with one color stressing movement and rhythm.

Paint with dry color and wet brush.

Blot painting with folded paper.

GRAPHICS/CINEGRAPHICS

Reproduce drawing experiences through simple planographic and relief printing processes.

Acquire the basic principles of relief and stencil (serigraphy) printing.

Photograms.

Blueprint designs.

Brayer prints.

Develop a basic vocabulary of art terms appropriate to this age level.

Use textures expressively.

Make independent choices of ideas, materials and forms for personal aesthetic expression.

LEVEL II Creating Works of Art

DRAWING

Consideration of the whole page when developing a design or picture.

Draw with pencil, crayon, charcoal and pens in contour and gesture.

Explore varied uses of drawing media, crayon, pencil, chalk and charcoal by using point, sides, pressure, blending, rough and smooth surfaces.

Use chalk and charcoal by blending, rubbing and other techniques to achieve changes in value and hue.

Draw with chalk and ink on various wet and dry papers.

Rubbings.

Monochromatic drawing with one crayon color. All lines and tones are produced with the one color.

Free sketching.

Contour drawing with soft pencil, crayon or pen and ink.

Brush or felt nib drawings.

PAINTING

Experiment with changing primary and secondary colors by mixing to create color variations.

Introduce tempera painting techniques such as: dry brush, color on color, washes, juxtaposition of colors and mixed media.

Understand the principles of color mixing such as tints, shades and analogous colors through discovery.

Explore the emotional qualities of color through personal use and observation.

Explore opaque qualities of tempera paint; color on color, details, control, color blending and broken color.

Use a variety of tools for painting: flat and round brushes, sponges, cardboard, sticks, fingers.

Explore transparent qualities of watercolors: use pan watercolors for free mixing, flat washes, free brush strokes on wet and dry surfaces.

Roller painting with brayers.
Watercolor painting.

Observe visual relationship of colors to objects.

Experimental mixing of pigments—mineral oil detergent on wheat paste with dry colors.

Use pan watercolors for color fusions, flat and graded washes, free brush drawing, resist washes, on wet and dry surfaces.

GRAPHICS/CINEGRAPHICS

Stress multiple color prints from found materials, brayers, relief blocks and stencils.

Develop intaglio prints using dry point on film, plastic or fiberboard.

Develop one and two color serigraphic prints using simple silk screen frames and wax or paper to block out designs.

Stencil printing—positive or negative.

Building up print blocks as a collage using a variety of textures—string, paper, burlap, cloth, sandpaper, wire mesh, glue and sand.

Incised plates using paraffin slabs or cardboard dipped into melted wax.

Film making: 8 mm stop action, drawing on film.

Stress awareness in natural beauty and the art expression of others.

Encourage thinking through problems when they arise.

Stress relationship between the idea and materials.

Develop the use of a vocabulary of art terms related to art experiences at this level.

Depict action through portrayal of people, animals and various forms of energy.

LEVEL I Creating Works of Art

MULTI-MEDIA

Combine 2- and 3-D materials with paste, glue, thread, nails, staples, etc.

Use papers of different weights, transparencies, colors and textures.

Cut and tear paper for colored paper collages stressing texture, free and geometric shapes.

Assemble collages using patterned and textured found materials.

SCULPTURE

Create 3-D sculptural forms with plastic materials such as papier mache and clay.

Papier mache over ready-made.

Use simple wood construction tools.

Experience rolling, pinching, pressing, pulling, and adding on with clay.

Utilize found materials and tools.

Create 3-D forms from 2-D materials by folding, bending, curling, and slotting.

Develop relief line designs using clay coils and progress to 3-D forms from clay coils.

Model 3-D forms by pinching, pulling and sticking clay together.

Construct assemblage sculpture using boxes and other ready-made forms or cutting wood.

Sculpture with paper using one or a few large, basic forms and adding details by folding, curling or bending or cutting and pasting.

Clay impressed with nails, bolts, thread spools, sticks.

TEXTILE/FIBERS

Understand the basic processes of weaving and stitchery.

Paper weaving, plain pattern and patterned warp such as zig-zag, curved, and thick and thin.

LEVEL II Creating Works of Art

MULTI-MEDIA

Select, cut and arrange various materials as a collage.

Combine drawing and painting media of different kinds.

Glass, tile, rice, etc. mosaics.

Plaster relief casting in sand or clay, imbedded materials—stones, metal, seeds, nails, etc.

Wire drawing, flat with added ornamentation — tissue, metal foil, cellophane.

Bookbinding, sewn with ornamented cover.

Crayon rubbing over textured man-made objects or nature specimens.

SCULPTURE

Kiln fire clay.

Build forms with clay by pinch, slab and coil methods.

Decorate clay with surface treatments of textures and overglazes.

Carve in round and relief from soft materials such as wood, wax or plaster.

Build clay forms by pinch, slab, and coil construction; use different surface treatments and decorate with underglaze and slip; glaze bisque fired clay by brushing, dipping, or pouring.

Construct three-dimensional forms using wire and pliable metal and papier mache over various armatures.

Assemble three-dimensional forms with found materials and by combining paper forms created by folding, bending, notching and other methods of forming.

Stress varying shapes, positions, proportion of parts and including detail when developing three-dimensional forms.

TEXTILES/FIBERS

Explore the textural qualities of textiles through stitchery and weaving.

Weave decorative and functional objects on simple looms such as card, branch, and box looms.

Decorate fabrics by stitchery, applique, batik and printing.

Observe how simulated textures can suggest actual surfaces of objects in representational or non-objective art.

LEVEL III Creating Works of Art

DRAWING

Use line to suggest volume, movement, characteristics, to delineate objects and as design.

Utilize the methods of linear perspective involving two and three vanishing points from eye level, below ground level and aerial views.

Use values to suggest volume, depth, focus pattern and mood.

Reproduce textures as observed in natural and man-made objects by drawing, painting, printing.

Draw with pencils, charcoal, pen, crayons and chalks to explore characteristics of media, to observe variation of line, create form with line, to suggest surface textures and patterns to create form and pattern with changing values of dark and light.

Drawing with a variety of tools with India ink—sticks, self-made felt pens, hand-trimmed bird feathers, weaving slats.

Stroking and cross-hatching with a relatively pointed tool such as a pen, pencil or crayon tip.

Continued techniques of sketching, impulse and gesture.

Review of both gesture sketching and contour drawing.

PAINTING

Use watercolors to explore techniques in wet on wet, dry brush, resist, blocked out areas, washes, calligraphic brush stroke, and mixed media: tissue paper, India ink, etc.

Introduce additional color principles of analogous color, monochromatic, tertiary.

Use tempera for color theory exercises and continue to develop techniques begun in Level II.

Observing paintings to study style—impressionism, pointilism, etc.

Experimenting with combinations of watercolor with starch, ink, chalk, crayon, crayon line, wax paper, line, white tempera (gouache).

GRAPHICS/CINEGRAPHICS

Develop multiple color prints in the three basic processes of planographic, relief and serigraphy.

Work in the intaglio process on metal plates using dry point and etching methods.

Introduce lettering principles of style, spacing, proportion.

Posters, practical use of the letter in all sizes and experiments with combining lettering tools, felt nib, different pen combinations.

Colored reduction prints using linoleum.

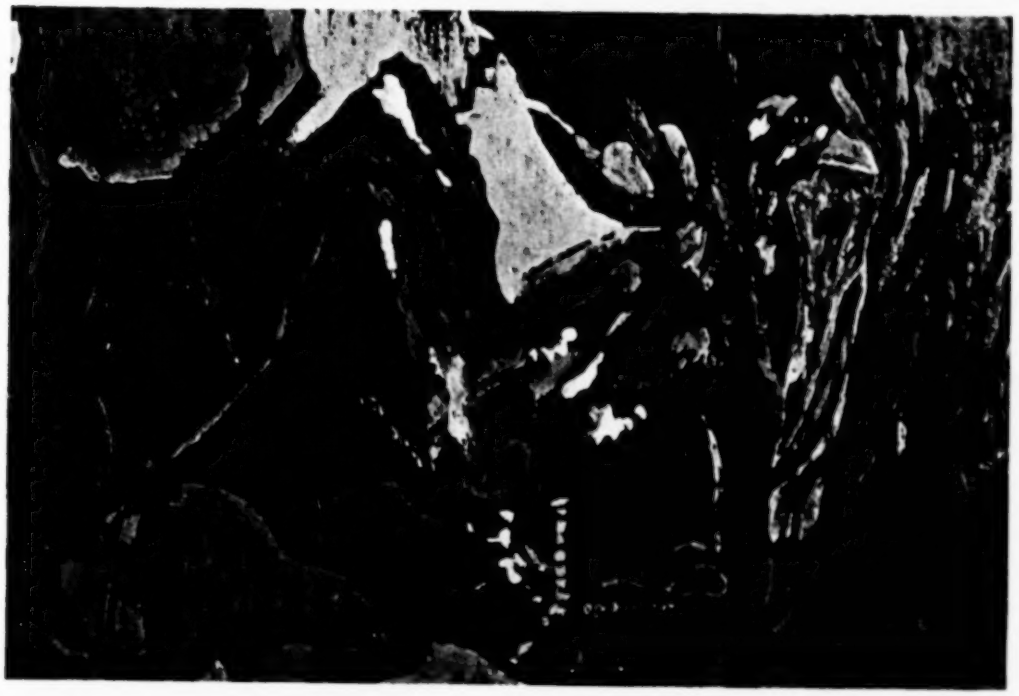
Litho-sketch as a line and tonal technique.

Collage prints using a great variety of textured materials. Print by rubbed overlay using hand pressure or wet brayer over dry collage.

Create slides for multi-media presentations by means other than through photography—altering slides by heat, drawing, crushing, overlays, etc.

Experiment with time, lapse motion film making.

Study camera mechanism and film developing processes.



LEVEL III Creating Works of Art

MULTI-MEDIA

Introduce collage and tempera incorporating textures, pictures, or tissue papers.

Construction with combinations of linear materials.

Mosaics done with hard materials, hand-made tiles.

Simple book binding and portfolios.

Develop light and sound shows utilizing available electric and electronic materials and equipment.

SCULPTURE

Build clay forms combining pinch, coil, and slab methods.

Students mix a simple formula overglaze and utilize on their own pottery.

Construct three-dimensional forms utilizing assemblage process with found materials.

Incorporate textures in art work by using textural material pressed in clay, relief castings.

Develop relief forms in metal by simple casting methods such as the press mold.

Build three-dimensional form by additive method in clay, papier mache or drip metal method.

Develop mobile sculpture utilizing forms created by wire, wood, plastics, metals, etc.

Caged wire jewelry using soft copper.

Heavy wire jewelry combinations—hammered wire, treated wood, solder.

Papier mache over wire forms ornamented with variety of materials.

Paper construction experiment, folds, slits, tabs, twists.

Study of pottery forms, round, vertical, horizontal, ornamentation.

TEXTILES/FIBERS

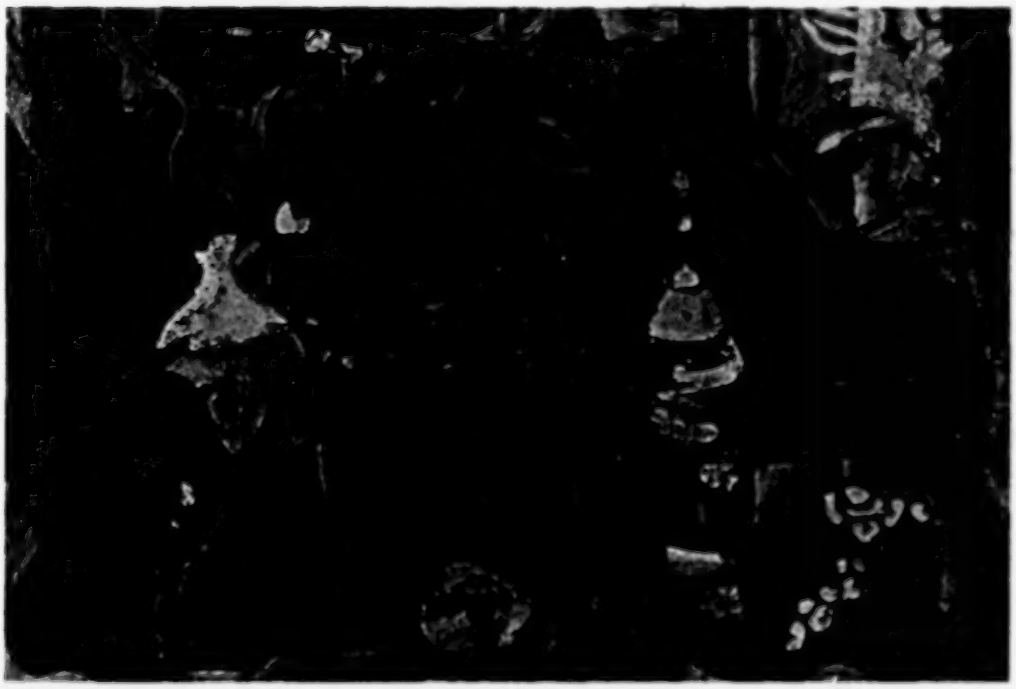
Study the principles and terminology of weaving.

Weave on looms constructed by students.

Decorate fabrics by pulling threads and tying applique and stitchery.

Textile ornamentation combining stencil, batik, printing.

Create expressive forms from found and unconventional fibers and materials.



LEVEL IV Creating Works of Art

DRAWING

Draw in contour stressing linear volume.

Blind contour drawing.

Gesture drawings depicting action.

Draw stressing dark and light values for depth and height.

Draw with various tools and media such as: reeds, toothpicks, pencils, pens, crayons and felt tip markers.

Sketch book for perceptual analysis and sensitivity.

Analyze kinds of shapes: man-made forms, nature's forms, abstracted forms.

Draw the human figure from memory and observation in still and moving poses.

Draw the human figure from quick and long poses stressing various techniques of gesture, contour, mass and modeled.

Draw from still life stressing line value, line characteristics, and line quality.

Draw stressing shading for pattern, mass, depth and planes.

Draw stressing textural qualities, characterization, design potential.

Review linear perspective principles.

Sketch as a preliminary process to other art activities.

PAINTING

Observe the emotional qualities of color.

Analyze basic elements of design (color, form, line, texture, space) and qualities of design (contrast, balance, rhythm, unity, repetition, variation, direction).

Watercolors utilizing watercolor paper, various sizes and types of brushes; stress various techniques such as: resist, dry brush, wet on wet, blotting, mixed media.

Use tempera and acrylic paints, stress advantages of opaque media to achieve texture, detail, broken color and its application to varied surfaces.

Analyze color theory of color progression, developing color values, intensities, and harmonies.

Paint with acrylics exploring their physical qualities as an opaque media utilizing glazing, ala prima and impasto techniques.

Explore mixed media painting techniques and their expressive potential.

Analyze color properties related to tints, shades, harmonies based on split complements, analogous, tetrads and triads.

Study paintings of the past and present which illustrate solutions to technical and design objectives.

GRAPHICS/CINEGRAPHICS

Print in the planographic process utilizing paper plates or lithograph stones.

Print in the relief process utilizing wood and lino-cuts.

Print in the dry point and etching intaglio processes.

Develop prints in the serigraphy process.

Precede the above processes with simple introductory processes.

Develop multiple color prints in the reduction process.

Experiment with hand printing processes such as rubbing, brayers and stamping.

Print utilizing standard presses such as roller press, scraper press, and platen press.

Print using "found" objects.

Investigate kinetic illusions through multiple impressions and changing registry.

Combinations such as litho-sketch and etching and/or silkscreen.

Learn functions of camera parts and accessories.

Study color properties of light and their effects.

Make photogram prints from hand-made negatives such as images drawn on cellophane, plastic, paint or inks between glass.

Investigate the characteristics of various types of film process and print film.

Introduce basic principles of photography by noncamera processes such as blueprinting, lumiprinting, helioprinting, photograms.

Experiment with lighting effects by constructing light modulators, varying the directions of light with light boxes.

Use the camera for reportage.

Photograph in slow speed for repetitive imagery or time-space studies.

Enlarge and crop photographs for creative design and special effects.

LEVEL IV Creating Works of Art

SCULPTURE

Work in three-dimensional design utilizing assemblage and subtractive methods, stressing textural relationships, positive and negative areas, kinetic and tactile qualities, mass related to line and negative area, and exploration of the nature of the materials.

Review the basic methods of creating clay forms—slab, coil, casting, pinch, and wheel with short projects or demonstrations of each.

Analyze the varying nature of pottery—utilitarian, expressive, aesthetic.
Analyze the surface qualities of clay in its various natural forms and man's decoration of pottery through use of tools, glazes and polishing.

Understand clay preparation processes such as: mixing by pug mill or settling in water, adding grog or other textured bodies, conditioning on clay bats, wedging.

Be aware of the drying qualities of clay: shrinkage, warping, leather stage.
Use the elements of three-dimensional design: positive and negative relationships, mass and limited space, repetition and variation of forms and contours, direction suggested by form and contour.

Create hand built forms combining various methods of slab, coil and pinch construction.

Create bas-relief forms by carving, modeling or press molds.

Develop proficiency in throwing on the potter's wheel, modify wheel thrown forms through reshaping by hand.

Develop slip cast forms from students' own models; progress from a one piece mold to several piece molds.

Decorate clay by incising, sgraffito, pressed textures, polishing leather, hard clay, under- and overglazing.

Provide all students with the opportunity and responsibility of loading and firing the kiln.

Use materials which are not traditionally considered sculptural materials.

Create sculptural forms through carving or subtractive processes.

Develop sculptural forms through assemblage or additive processes.
Cast sculptural forms.

Carve and model sculptural forms in the round.

Develop sculptural forms in relief.

Assemble kinetic sculptural forms.

Linear designs by bending and soldering wire, metal strips, and other linear materials.

Cast forms using the centrifugal, infusion method; finish by sawing, filing, polishing.

Cut and shape metal to create vessels, jewelry, small sculptural forms; utilize procedures of sawing, filing, annealing, forming, soldering, oxidizing, chasing and bezel construction, stone setting.

Make findings such as pin backs, jump rings and chains.

Introduce the fundamentals of copper enameling.

Experiment with solders of various types on a variety of metals.

Explore the potential of various types of metals by stretching, bending, hammering, shaping, and twisting and cutting.

TEXTILES/FIBERS

Study the historical development of the creative use of textiles and fibers. Review the elements of design as they relate to these materials.

Provide an opportunity for all students to warp and weave on a four harness loom.

Hand print fabrics with block prints or stencils in a repeat design or as an expressive art form.

Decorate fabrics with batik and tie and dye as a repeat design or as an expressive art form.

Create by stitching and applique expressive or decorative designs to be used as things such as: wall hangings, room dividers, or garments.

Combine fibers and textiles with other materials to create a collage or assemblage.

Explore various hand weaving patterns and techniques on simple looms such as frame, card, or belt loom.

Hook designs with yarns and fibers of various weights, colors and textures.

Create fabric designs by pulling threads, weaving into them, cutting, stitching and applique.

Introduce macrame techniques: develop functional or expressive forms.

Viewing Aesthetics

HISTORICAL AND APPRECIATIVE ASPECTS OF ART.

Among the major objectives of an art education program are the acquisition of a knowledge of man's visual art heritage and the use of art knowledges in personal and community life. These goals carry connotations of not only knowing about art throughout the ages, but also of understanding and valuing it. It is likewise hoped that all students would see the applicability of art in his everyday life and its functions in making one's community a more livable place.

Certain distinctions regarding one's relationship to art may be of considerable value in the development of educational programs leading to a sincere appreciation of the visual arts. **Appreciation** is to recognize the worth of, to value highly, and to appraise the value of something such as a work of art. **Enjoyment** is a state of liking, of responding positively, of feeling the pleasure of a work of art. The distinction between appreciation and enjoyment is made for the purpose of recognizing that appreciation of visual arts, the ultimate goal, is more than the enjoyment of some forms of art to the complete exclusion of others. Enjoyment, whatever the level, may be, in fact, the best approach to the appreciation of other works of art which are less understood and enjoyed. But, it is hoped that students will, through appropriate experiences, both formal and informal, come to know, understand, and value other art within the context within which it was created.

Especially in recent years, the greater part of the elementary and secondary art curriculum has been devoted to the productive aspects of art. Children and youth have been primarily engaged in creating art—paintings, sculpture, prints, drawings and other forms. It had been assumed that these activities in producing art had several values including development of a sensitivity and an awareness of art that was transferable to both productive and appreciative experiences which followed.

Experience has led instructors to question the value of productive activities as the sole approach to "seeing" art. Educators have developed new approaches to viewing, understanding, and appreciating art. We have also begun to value more highly the appreciation of our art heritage as part of the curriculum.

As with the creation of art by students, appreciation best begins with a child's own encounter with art—a real experience—rather than with adult derived art history cliches. While a more structured approach to appreciation may be possible with students who have had a wealth of art experiences, both in producing and looking at art, the initial program might best begin with the individual's reaction to works of art.

Environmental Design

Certain unfavorable environmental conditions exist in this country as exemplified by urban blight and deterioration, water and air pollution, destruction of the natural landscape and visual chaos. These conditions are affecting the well-being—physical, psychological, aesthetic and otherwise—of man. In recent years, many experts have documented our wasteful habits. Donald Carr, in *Death of Sweet Waters*[1] and *The Breath of Life*[2] has graphically described the extent of water and air pollution. Stewart Udall, in outlining the dimensions of our natural resources and attempts to conserve them has indicated that, *"One of the paradoxes of American society is that while our economic standard of living has become the envy of the world, our environmental standard has steadily declined."*[3] A report from the Interior Department[4] has suggested that man himself has become an "endangered species" by letting his environment become contaminated. Another dimension of this failure is indicated in Ian Nairn's comments in response to the existing man-made visual chaos: *"Everywhere, interest in the arts is booming; yet the most continuous, most down-to-earth, most easily comprehended art of all—the art of making a pattern in the environment—is entirely neglected."*[5]

In a period of intensifying urbanization, the problem is to develop among students an awareness of environmental design as a long range comprehensive means of improving environment. By 1985, approximately 75 percent of the U.S. population will live in cities. Today's students will make tomorrow's decisions. As Paul D. Speiregen observed: *"Every state ought to be working to educate its children (in design of cities). There is much you can do if you have a few lessons in social studies or other classes."*[6] The demands being made upon the land—economics, recreational, transportation—are also such as to present concerns for its management.

The multi-faceted nature of environmental design suggests an interdisciplinarian approach to deal substantially with the problems. Elementary and secondary students receive instruction in appreciating art, music, and literature, but little of this applies directly to the nature of the environment. And, very little of the physical environment as a force is mingled with history, sociology, geography, political science or similar studies in the public schools.

An approach consisting neither of art studies nor of social studies, but rather of environmental design studies is warranted by the forces converging to shape one's surroundings. Furthermore, the visual dimensions as the most immediate and dominant aspect of the environment provide that focus to which the other dimensions may be related. Awareness of the visual dimensions provide answers to the "What?" questions which precede temporarily the questions of "Why?", "How did it become what it is?", and "How can it be changed?" These questions can be best approached through disciplines associated with other areas—social, political, biological and anthropological. In total, then, the environmental design studies encompass all those forces which have a bearing upon the shape of man's environment and include its various effects upon him.

AWARENESS OF THE ENVIRONMENT

Preceding all other concerns for the environment is the simple recognition of the dimensions of one's surroundings. Form . . . line . . . color . . . scale . . . texture . . . light . . . space . . . shape . . . and pattern, are all but some of the dimensions of the environment, the awareness of which precedes the critical analysis, designing or redesigning of one's surroundings. Children and youth of all ages are capable of recognizing to some degree these aspects of their surroundings. These awarenesses, in effect, become the visual tools in further environmental studies.

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(3) Udall, Stewart, **The Quiet Crisis**, New York: Avon Books, 1964, p. 201.

(4) **Conservation Yearbook**, Washington, D.C.: Interior Department, 1968.

(5) Nairn, Ian, **American Townscape**, New York: Random House, 1963, p. 3.

(6) Keynote address to Design for Better Communities Conference, Spokane, Washington, December 9, 1966.

LEVEL I

Motivational Sources

- Art reproductions
- Guest artists
- Art exhibits
- Nature field trips: zoos, parks, farms
- Films: plants and animals in their natural habitat
- Imaginative experiences
- Organic and physical structure of things in nature

Procedures

WORKS OF ART

Study works of art in which the artist used his media simply and directly as children do, such as Dufy and Matisse. Paintings by Matisse and Braque, for example, that have simply patterned subject matter and rich, strong color, will be enjoyed by children. The childlike work of Rousseau, Bambois, Hicks, Grandma Moses and other primitives, as well as that of early Renaissance artists will be understandable to children.

Observe major works of art for uses of textures, colors and lines.

Observe emotional qualities in works of art.

Refer to varied kinds of art to develop a willingness to receive different modes of aesthetic expression.

Visits by adult artists.

Differentiate between two and three dimensional art forms.

NATURAL ENVIRONMENT

Go on a treasure hunt to find as many kinds of lines as you can in clouds, hills, earth forms, trees, flowers, birds, animals, roads, lakes or rivers.

Do the same for other elements of form, color, and texture.

Use objects from nature to create art forms.

Analyze the physical or organic structure of plants and animals.

Explore natural and man-made neighborhood environment for its aesthetic qualities.

Study microorganisms for unusual shapes and designs.

Imaginative experiences: pretending to be someone or something in nature.

Depict mechanical devices used to change the environment.

LEVEL II

Motivational Sources

- Art museums and galleries
- Observing works of art
- Reading about art forms and artists
- Discussing art forms and artists
- Art reproductions
- Organic and physical structure of things in nature: plants, animals, earth
- Stress awareness of natural aesthetics
- Personal experiences in direct observation of changing conditions in nature; how people appear as they move or change positions; animals at rest or in motion; buildings and mechanical devices from various points of view; sensory reactions to people, objects and nature

Procedures

WORKS OF ART

Begin the study of recent periods of art from a more analytical and historical viewpoint.

Observe original works of art by visiting exhibitions and artists' studios.

Relate art activities to appropriate elements contained in major art forms.

Observe elements and qualities of design in various kinds of art.

Imaginatively interpret significant works of art through verbal expression.

Present a written or oral report about a style of art or an artist's life.

Observe how simulated textures can suggest actual surfaces of objects in representational or non-objective art.

Find pictures of well designed buildings, sculpture, parks, and paintings. Use for discussion, display, or in work of art.

Prepare children for what they may see on their trips, and review with them the art qualities that were most apparent.

NATURAL ENVIRONMENT

Use the microscope or magnifying glass to discover different textures and forms in bark, shells, leaves and stones.

Plan a center where nature materials interesting to the sense of touch can be assembled. See how many different textures you can find to place there.

Collect samples of nature materials to enjoy over and over through looking and touching: bark, shells, leaves, flowers, butterflies, weeds, grasses, bugs and stones; nature materials to use creatively.

Arrange objects from nature for aesthetically pleasing room displays.

Observe and creatively interpret the changing colors in nature.

Depict creatively what happens to the natural environment when man pollutes it.

Make and use tools and media derived from natural materials (reed pens, dyes, clays, etc.).

Display models of animals, birds, fish, insects and plants which may be used for art subject matter.

Motivational Sources

- **Tour local community classrooms**
- **Self and other people**
- **Buildings in community**

MAN-MADE ENVIRONMENT

A walk in the park or neighborhood to find a fallen leaf; to look at shapes of clouds in the sky; to feel the bark of a tree; to visit a pet shop to see the shapes, colors, and textures of animals, birds, and fish; to observe the colors and shapes of buildings, storefronts, cars, trucks, and buses will lead children to be more aware of their surroundings. In planning a class trip, the teacher should stress the importance of close observation and the value of recalling remembered scenes.

Arrange personal belongings in an orderly way: hang up clothes, keep desk in order, arrange bookshelves.

Arrange tools and supplies in the classroom in an orderly way.
Set up tables, shelves, or corners where "touching" and "feeling" materials may be assembled.

The child's participation in the arrangement of bulletin boards, the preparation of displays, the color choices of background papers for corkboard areas, the placement of accessories, such as plants, globes, fish tanks, and color reproductions, makes him realize that he can affect the appearance of his own environment.

- **Urban planning**
- **Architecture styles**
- **Man-made beauty of line, form, color, and texture**

MAN-MADE ENVIRONMENT

Stress the daily influence of the environment which we cannot always control. Television, movies, billboards, store-window displays, magazine and album covers, newspapers, package designs, and advertisements all shape taste.
Take a walk to see how many different forms can be discovered in buildings, automobiles, bridges, airplanes, trains, boats, chairs, and tables. Do the same for colors and textures.
Look in the home for interesting materials and colors; at dishes, toys, and simple forms in kitchen utensils.
Collect pictures of articles used every day which are interesting in color, have simple lines and shapes and are made of aesthetically pleasing materials.
Collect samples showing different lines, forms, colors, and textures found in animals, birds, trees, buildings, flowers, people, landscapes, boats, automobiles, toys, trains, and airplanes.
Collect samples of cloth scraps showing interesting color, texture, or pattern. Arrange them on a bulletin board and group to show likenesses and differences.
Select colors and man-made materials to use in some form of art expression.
Select colors and materials for room displays.
Select pictures to be hung in the classroom or at home.
Select gifts for family and friends which show good use of art elements and materials.
Select personal belongings: clothing to wear, toys to play with, articles to use at school.

LEVEL III Viewing Aesthetics

Motivational Sources

- **Student art displays**
- **Primitive art**
- **Contemporary art**
- **Slides and reproductions of various art forms**
- **Reading about art and artists**
- **Art gallery tours and reports**
- **Critiques**
- **Guest artists**
- **Beauty in nature: forms of clouds; shapes of leaves; textures of soft snow and rough bark; patterns of tree branches, butterfly wings, and rippling waters; rhythmic lines in winding roads, moving animals, and swaying grass**
- **Close-up observation of landscapes or natural objects**
- **Moods in nature**
- **Relationship of man and nature**
- **Pollution of natural environment**

Procedures

WORKS OF ART

Compare and study works of art from other periods and cultures starting with the students' knowledge and interest in contemporary situations.

Work creatively with materials similar to those being studied in major works of art.

Study works of artists to find out the different media and materials they used to express ideas.

Invite professional artists to discuss their own work and to demonstrate productive techniques.

Assign research paper related to an artist or period of art.

Prepare for trips to art exhibits through study of the kinds of art to be viewed.

Find common aesthetic relationships between the various arts: art, music, dance, drama.

NATURAL ENVIRONMENT

Reproduce textures as observed in natural and man-made objects by drawing, painting, printing.

Analyze forms and colors in nature for their design potential related to art forms.

Study past works of art produced by civilized and primitive man to determine how their design was influenced by things in nature.

Stress the relationship of art to the natural environment.

Drawing, painting, photographing at arboretums, wildlife refuges or fish rearing ponds and other natural environments.

LEVEL III

Motivational Sources

- **Observations of buildings and neighborhood**
- **Home**
- **Modes of dress and personal adornment**
- **Commercial product design**
- **Modes of travel**
- **Visual pollution of urban environment**

MAN-MADE ENVIRONMENT

Sketch and paint from scenes in the community. Analyze these observations for their environmental design qualities.

Redesign a deteriorated or poorly planned building or street.

Study the various building techniques and materials used by man and how new developments change the style of architecture and planning of the urban environment.

Compare design in commercial art to modes in the fine arts.

Consider how today's means of travel has changed man's aesthetic environment.

LEVEL IV Viewing Aesthetics

Motivational Sources

- Contemporary art metal forms developed by professional craftsmen
- New trends and innovations in photography which rearranges conventional imagery
- Images recorded and made visible to the unaided eye by microphotography, macrophotography, X-rays and infrared photography
- Class demonstrations by guest artists
- Significant photographers and their works
- Maintain and use a collection of art books with quality illustrations
- Current articles on art in popular and other magazines
- Trips to local galleries, exhibits, artists' studios, college, university, high school art departments
- Slides, filmstrips, reproductions of works of art

Procedures

WORKS OF ART

Survey art through the ages in the basic art offerings.

Relate the study of art styles and artists to studio processes.

Explore relationships between the arts in humanities, allied arts or related arts offerings.

Study and discover the relationship of all the arts to the nature of the society in which it was created—prevailing modes of thought, religion, ways of life.

Use of one or several textbooks which analyze great periods of art, the cultures which produced them and the outstanding achievements whether they be painting, sculpture, architecture, murals, decorative arts, tapestries, the history of man as revealed through his works.

Observe differences in materials employed and differences in handling a given material in an area such as painting or sculpture. The way a work is done has consequences for how one thinks about it.

Scrapbooks for collecting and keeping reproductions of art works as frequently found in current magazines, daily newspaper, etc.

Scheduling field trips. Doing previsitation work to prepare students for the trip. The use of the museum guide on conducted tours.

Find thematic lines that cut across styles—landscapes, animals, portraits, the figure in major art works.

Select from several styles: abstract, fantasy, expressionistic exaggerations, visual realism and discuss.

Select art from various cultures: primitive, contemporary western world, Oriental.

Select those works of art of two and three dimensions which illustrate the use of various media in each: oils, watercolor, charcoal, ink, lithographs, block prints, intaglio prints, modeled sculpture, carved sculpture, stone, wood, cast metal, welded metal, fiber glass.

Select works that are of particular interest to various age groups, yet, which are representative of quality art.

Develop an area for small changing exhibits of artists' work in the school such as in library, lunch area, lounges.

LEVEL IV

- Emotional qualities of the environment
- Forms in nature as inspiration for design
- Color variation and harmony in the natural environment and microorganisms
- Exploring the physical characteristics of objects through drawing process or by making direct impressions
- Arboretums, parks, zoos
- Aesthetically appealing or repugnant conditions in the natural environment
- Guest lectures: conservation, landscaping, environmental planners
- Man-made objects such as machines, expressways and architecture
- Moving objects such as masses of people, objects in flight, traffic, signs, fireworks and fountains
- Effects of light upon the environment
- Colors and patterns in the urban environment and commercial products
- Aesthetically appealing or repugnant urban conditions
- Architectural design
- Methods and materials used in construction of architecture

NATURAL ENVIRONMENT

Sketching and photography trips to arboretums, zoos, etc.

Guest lectures such as an ecologist; stress aesthetic dimension of natural environment.

Draw and paint from models of animals and plants.

Consider the spatial concepts of the urban and rural dwellers.

MAN-MADE ENVIRONMENT

Visit to offices of: city planner, architect, commercial designer or have these people as class lecturers.

Special environment design offerings.

Study visual pollution problems of the urban environment.

Class project—identify a poorly designed urban area and redesign considering function and appearance.

Study various styles of 19th and 20th century architecture.

Collect and use materials from the contemporary environment which are not traditionally considered sculptural materials.

Considering the contemporary architecture in the community; noting the combination of function, use of land, near community. The experimentation with new forms, new methods of construction and many new materials available. Methods of ornamenting building facades.

An analysis of the architecture in the community. Finding examples of the influence of the various styles of architecture: Greek, Roman, Etruscan, Byzantine, Romanesque, Gothic, Renaissance or Georgian and American Colonial.

Progress in industrial design making comparisons between old and original forms of automobiles, airplanes, trains, ships, household articles, machines, bridges, electrical appliances, pictures, slides, films or the actual objects can be used.

Evaluation in Art

Why?

Evaluation is the process which permits an individual to assess realistically strengths, weaknesses and growth, both in himself and in others, in his own products and those in his environment. It is concerned with the measurement of growth as evidenced by changes in behavior as well as changes in art products; it is a judgment of adequacy of behavior as compared to some set of objectives. Evaluation is a continuous process, occurring during a learning and teaching situation and over the course of a semester or year.

Evaluation may be considered a form of guidance for students, for teachers, for parents, and others in that it provides insight for future actions. It is a positive experience used to redirect learning and to contribute toward improvement of the art program. It should give students an indication of strengths and weaknesses indicating what needs to be improved, and it should provide teachers with indications of how to help the students. To parents evaluation should serve to indicate more than a symbolic grade; rather, it should provide insight and understanding of the student's progress, his strengths and weaknesses.

Problems and Issues in Evaluation in Art

THE NATURE OF OBJECTIVES

The most common approach to evaluation in art has been in terms of the degree of correspondence between accomplishments and preconceived goals usually of a fairly abstract nature. If one agrees that goals have shifted in art from verbal generalizations to behavioral changes, then the evaluation too is essentially concerned with observable changes in behavior and accomplishments.

CRITERIA FOR EVALUATION

The confusions surrounding the evaluation of accomplishments and/or efforts suggests that one ask specifically, "What are you evaluating?" Can accomplishment be separated from effort? If accomplishment is used as a basis for evaluation, against what is it a meaningful measurement? **Would the criteria be previous individual work, the work of others, or apriori considerations?**

If we value individual responses, we cannot reasonably evaluate, whatever it is, by comparing one student's work to that of another and then of assigning a comparative position in the group. If we are concerned with an individual's progress, then, the contrast of a student's past and present achievements seems reasonable.

Apriori considerations such as standards, commonly accepted values, or universally or culturally accepted work while providing us with perspectives of achievement in art cannot be used in a strictly comparative manner for judging student work. The historically recognized and important art of particular periods and styles are "excellent" examples of art, but their use as standards of comparison for the developing work of students whether at the elementary or secondary level would mean that students would never succeed. Yet, the very nature of learning indicates that there be some achievements, some rewards of accomplishment, some success as stimuli to a higher increment of achievement. The apriori considerations exemplified in culturally accepted art of the professional serve as perspectives and as guides rather than as strict evaluative criteria of student work. This should not imply that aesthetic criteria in evaluating student work is not important, rather, it indicates that they be applied with reason and consideration for the developmental nature of all art.

ACCOMPLISHMENT VERSUS EFFORT

The evaluation of "effort" is a knotty problem since its definition is based upon past accomplishments. If the student fails to accomplish what he achieved in the past, he "didn't exert much effort." On the other hand, if his achievement is considerable, one is apt to remark, "his efforts are great." Or, he may have, "exerted much effort but failed to achieve." In this instance the process of creating has probably been of importance and it is the student's striving that has given us the impression of "much effort." If one feels that there is value in the trying, thinking that it will result in "learning from experience," then one needs to look not only at accomplishment in terms of completed projects but in terms of the process of creation—the efforts the student makes at trying to create new imagery, to refine the tried, to innovate with materials.

EVALUATION AND GRADING

Evaluation and grading should not be confused. Evaluation as a guide to future action is of primary concern while grading is the assigning of marks or symbols to achievement as assessed by evaluation. Normally, a single mark or symbol is insufficient as an indicator of the nature and degree of achievement. This implies that reporting devices other than a letter grade be created in communicating with students or parents.

MEASUREMENT AND JUDGMENT

It is realized that precise quantitative measurement applicable to all situations is impossible in the visual arts; thus, considerable reliance has been placed upon judgment or a more intuitive and subjective evaluation. Yet, in terms of the multifaceted nature of accomplishment in the visual arts, there is a need to consider the various elements—**innovative ability in handling materials,** and in **developing images, development of manipulative skills, development of perceptual skills.** To simply assign a grade in response to a "feeling" for the student's accomplishments is to disregard the function of evaluation as a guidance tool after having assessed.

Evaluation implies then that one look at particular evidence in terms of some criteria. Essentially, one can observe the finished products, the process of creating the work, one's knowledge of art, and attitudes toward the learning tasks and others with whom one works. One might hope to observe particular kinds of change in each of these areas which, in turn, would require that different criteria of evaluation be used.

Changes in **work** would include aesthetic, craftsmanship, expressive, and innovative concerns in ideas and usage of the medium. **Work habits** include such concerns as abilities to approach visual problems in a problem solving manner, application or effort, and care and maintenance of tools or equipment. **Attitudes** involve such areas as behavior toward other students, the instructor, and the learning tasks at hand; the thinking here being that in a classroom situation one cannot avoid the dynamics of human interactions with a positive approach necessary if individuals are to accomplish anything. **Knowledge of art** includes the development of understandings ranging from art history concepts to understanding of processes, approaches to problem solving, design dynamics, vocabulary, and how to handle particular tools or equipment.

Another factor that cannot be overlooked is the changing capacities, abilities, intellectual and physical attributes of students. The tremendous differences of the elementary school child and the senior high adolescent along these dimensions certainly implies that the same evaluative criteria cannot be applied similarly to all levels. While the general areas or criteria which were previously mentioned would apply to evaluation at all levels, some concerns increase, others decrease, as the child matures and has a greater backlog of experiences in the visual arts upon which to operate. Just as the nature of evaluation changes as there are changes in the desired behavior, so, too, evaluation must change in response to individual changes.

Here are some areas where evidence of growth can be recognized.

ELEMENTARY GROWTH

—That the child has grown in self-confidence.
—That he has experimented, tried new ways of expressing his ideas and feelings.
—That his art work shows originality and appropriateness of expression.
—That he is working at a level of maturity in relation to his visual and motor coordination—his concept of space—his ways of expressing ideas and relationships.
—That he is organizing basic art elements, such as texture, color, line, form—principles of design as balance, rhythm, emphasis, etc.
—That he is reasonably skillful in using tools and materials such as paint, clay, drawing and cutting implements, carving tools, and printing processes.
—That his art work is growing in quality and depth.

GROWTH AND ATTAINMENT IN JUNIOR HIGH SCHOOL

—Of originality, invention, ingenuity.
—Of increased quality of design and execution.
—Of utilization of suitable materials in appropriate ways.
—Of personal integrity of thinking, feeling, and expressing with a relationship between process and product in terms of individual purpose and needs.
—Of effort and increased understanding of processes and media as shown in projects.

MATURITY OF GROWTH, ATTAINMENT AND COMPETENCY IN SENIOR HIGH SCHOOL

—Of creative invention and originality.
—Of design quality.
—Of craftsmanship (skill in shaping and using various suitable materials).
—Of self-discipline in sustained effort.
—Of ability to understand and appreciate the visual expressions of others, both contemporary and historical.

Generally, this imples that the instructor is the principle evaluator. This should not imply that students have no role in the evaluative process. It is particularly important that they do. Evaluation is to be used as a form of guidance and one should

strive in evaluation for the ultimate goal in which students are mature enough and capable of complete self-evaluation. Students should be engaged in evaluation of their work. Student evaluation may also provide insight into how they receive the art instruction and how they view it. This can provide instructors with another perspective of the effectiveness of their courses. It must be emphasized, however, that student evaluation does not eliminate the instructor's overall responsibility of evaluation, for it is the teacher's evaluation based upon broader perspectives and a wealth of experience that serves as a reference point for comparison of student assessments.

Another question that remains in the evaluation of art is, "What evidence will be used in the evaluative process?" The examples of evaluative criteria which have been examined suggested several sources, particularly applicable to the secondary level of instruction. These included the finished products, art knowledge, and behavior toward others and the learning task. The following examples of evidence for evaluation while directed primarily toward use in the elementary school may also serve to suggest more specific ways of handling the sources of evidence at the secondary level.

EVIDENCE FOR EVALUATION OF ART IN THE ELEMENTARY SCHOOL

There are several ways of obtaining evidence of children's progress in art at the elementary level some of which may be more appropriate for particular changes in behavior. One needs to be rather specific, at times, about what one is looking at. These provide some types of evidence which one may then evaluate using the desired criteria.

Individual folders or **collections** of work—By periodically selecting examples of children's work and examining them for evidence of change, perhaps, three or four times a year one can obtain a good picture of the kinds and degrees of change. The work should then be returned to the children after every evaluation period. This provides specific evidence of changes in children's creations for whatever interpretation is desirable.

Anecdotal records—One may wish to jot down notes about student behavior to serve as reminders and evidence when evaluating the student's progress. Specifically, one should note the student's **achievement** in art, to supplement the individual folders by comments such as, "November 5, John created a seated figure of clay with more details than before. Positioning of the figure gave evidence of his concern for form viewed from all angles." Or, one can note the individual's **responses in formal or informal conversation.** "January 10, John excitedly told Carl about the fun he had painting. He indicated to me that he felt proud about his painting." One may also observe and note the student's **approach to creating.** "September 23, Sally was very hesitant about painting; looking around a great deal at the work of others before beginning." Keep 3 x 5 cards readily available for these purposes.

Photographs and slides—Colored slides and photographs can provide much the same evidence as the individual folders and collections but with greater economy of space, especialy with three-dimensional work. This also has the advantage in that it allows the child to take his work home.

Tape recordings—Taped conversations of group or individual discussions of their own work and the work of others can provide insight into the degree of understanding of particular dimensions such as design or aspects of the history of art. First, one might ask of an excellent work of art (a print or painting by a significant artist), "How has pattern been achieved in this work?" Students could respond indicating their degree of understanding of this aspect. Later, students could discuss their own work in response to, "How have you achieved a strong pattern in your work?"

REPORTING PROGRESS IN ART

A **letter grade** is **insufficient** as an **indicator** of **progress** in art at either the elementary or secondary level of instruction. A letter grade simply does not communicate evidence of change in the several dimensions involved in art evaluation.

Even if a letter grade is required for the purpose of transferring records, granting credit, and the like, it is the instructors' responsibility to communicate to both students and parents what a letter grade or other symbol means.

One means of contacting parents is at open house or special subject meetings or discussions. Here the art instructor can indicate what he looks for, what he hopes students are getting from the art instruction, and what they are doing. This approach is especially useful at the secondary level, but since not all parents attend such meetings, other means of communication are usually necessary.

Written reports or check forms and a covering letter are some means of reporting student progress in art to parents; they will also serve as reminders to the students of goals. Such forms should reflect one's art philosophy and normally would include references to areas such as the student's approach to creating art, craftsmanship, ability to structure or design, work habits, and originality in working with ideas and materials.